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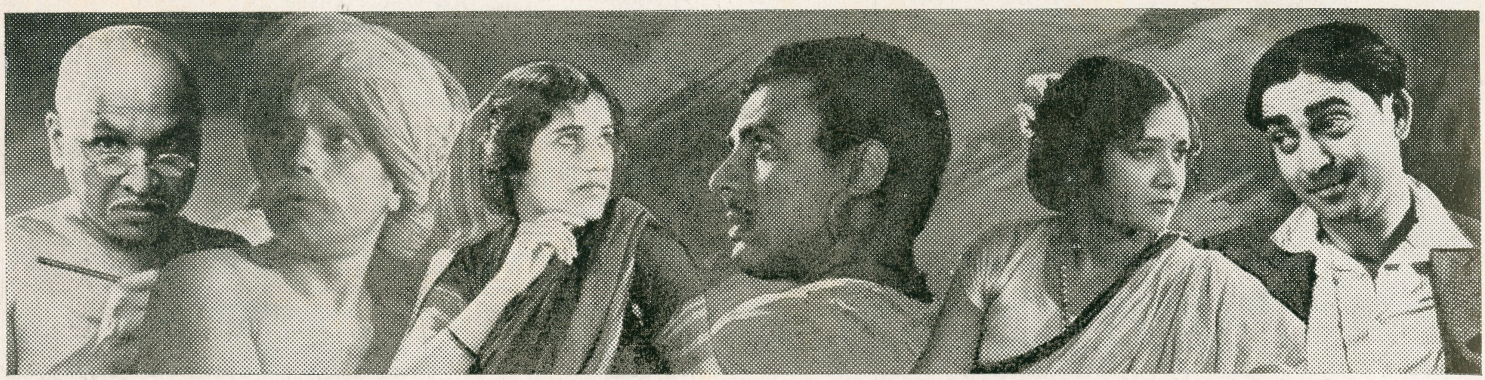

Congress President Praises "Savkari Pash"

Pandit JAWAHARLAL expressed his high opinion about the SHALINI CINETONE'S New Picture, "SAVKARI PASH," as a remarkable film depicting Rural India.

SAVKARI PASH

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AT

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Zunzarrao Powar,
Gopal Madre,
Thengdi, Paranjpe,
Miss Ameena,
Miss Sardar and

Smt. Sarojini Naidu says:

"Savkari Pash" is a remarkable film that portrays with perfect art the moving and tragic story of Indian Peasant life. It is a more eloquent plea in behalf of the villager than a hundred speeches made from public platforms. Every national worker should see it as a part of education in village service."

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Miss Mehbubjan.

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'PRATIBHA'

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VOL. TWO
NO. 4

A MONTHLY JOURNAL DEVOTED TO THE MOTION PICTURE IN INDIA

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INDIRA

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Studio Close-ups
Round the Town
Solution of X Word No. 62
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❀

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WILL THE GOVERNMENT ACT ?

THE other day, there happened an unfortunate accident at the Prabhat Studios in Poona. They were shooting a balloon scene for their picture, "Tukaram." The man who plays the title role was sitting in the balloon to come down to 'earth' from the 'heavens.' A few others who were manipulating the mechanism from within the balloon were also bound the same way.

To lend realism and thrill to the sequence, the balloon was suspended at a slightly abnormal height. The technicians were getting ready to shoot the scene. Others were rushing about helping themselves and others. All reasonable precautions were taken to avoid an accident, but as ill-luck would have it, the 'holy' occupants were destined to 'drop' to the earth rather unceremoniously and without a warning. Something went wrong somewhere and the balloon dropped down with its own weight and that of the occupants, injuring people standing below and those within.

One man, who was supposed to pilot the balloon 'earthwards,' was badly injured and had to be rushed to the hospital for immediate medical aid. From inquiries we understand that it was no one's fault. It was just an accident.

So was another case, a mere accident. A couple of years back the Ranjit Film Company was shooting some train sequences in which a woman had to lie on the railway lines. As ill-luck again would have it, the train started 'thinking' suddenly and instead of running out on a loop line, nearly ran over the girl crushing her arm and inflicting multiple injuries which necessitated her being an hospital guest for months. Her disfigurement is a lasting memory of the terrible accident.

Still another accident happened when the Kumar Movietone people were shooting outdoor scenes in a native state. In a fire scene which suddenly became too realistic, apparently for no fault of the producers, a man was burnt to death. Inquiries were hushed up and nothing happened.

Years back, a man was half roasted at the Sharda Studios.

Another new company in their enthusiasm to secure realism in horse-riding managed to kill two men.

Generally, the people who suffer by such accidents are the poorer ones who have no reserves of any sort to meet the tragic consequences.

We would like to know what the studio proprietors do to protect these people from the tragic consequences of such unfortunate accidents. How are the men themselves or their dependents compensated?

We would like to know what Mr. Shantaram of Prabhat is going to do for the injured men!

We would also like to know what Mr. Chandulal Shah did for the poor woman of the railway tracks!

We would also like to know how Mr. Vyas of Kumar Movietone compensated the death of the unfortunate man!

The producers generally insure their studio properties against fire, theft or any other kind of destruction.

There was a fire in the Sharda Studios at Goregaon. The proprietors got all their money. The insurance company suffered, the proprietors lost nothing.

There was a small fire at the Imperial Film Co., wherein some drapery covered by insurance was destroyed. In a way a happy riddance of old clothes.

There was another fire at the Krishna Studio. The proprietors lost nothing.

The proprietors never lose anything; that is the big tragedy of the accidents in the film industry.

If it is an accident to a man, the man suffers, the producers don't.

With the intense drive for getting realism in our pictures, the present day producers are making the lot of those who work in the pictures rather unenviable, especially with pseudo stunts, horseriding, motor car racing, fire rescues, running, jumping and numerous other death dealing acrobatics. And all this without offering any adequate protection in case of accidents which must happen in all walks of life.

We can point out many a person who has been disabled for life, just because a producer did not take reasonable precautions to prevent an accident. Most of such sufferers were too poor to fight out matters in a court of law and claim compensation.

This is a case for the authorities. A mill worker who goes about his uniform duties day in day out has the consolation of getting a fitting compensation in case of accidents. But this is not the case with those who work in the film industry despite the fact that their work is always more or less risky and changeable from day to day. Indeed, there is variety in it, but also a variety of risk.

Why should the producers not be compelled to carry a general floating insurance against accidents, regulated by the numerical strength of the staff. In case of accidents, a part of the insurance money may go to the sufferer or the dependents.

What is the Motion Picture Society doing? What is Sir Pheroz Sethna, its president, doing? Why does he not move in the matter? Has he not heard of the accidents that have happened in our industry with tragic regularity?

Above all what are the authorities doing?

And where are those 'conscientious' journalists who brag and bray through their own lanes? Why don't they do something? If they are watching the industry, how is it that they have missed this vital problem so far?

Are these papers afraid that they will lose the support of the producers if a vindication of the rights of the sufferers is insisted upon?

Complete understanding between
The Englishmen and The Indians Possible !!
Sohrab Modi

WELL KNOWN DIRECTOR AND CHARACTER ACTOR
GIVES CONCRETE ILLUSTRATION

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SAED-E-HAVAS

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A PERFECT PICTURE

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IT HAS TAKEN BOMBAY BY STORM

and

IS DESTINED TO CREATE GREATER
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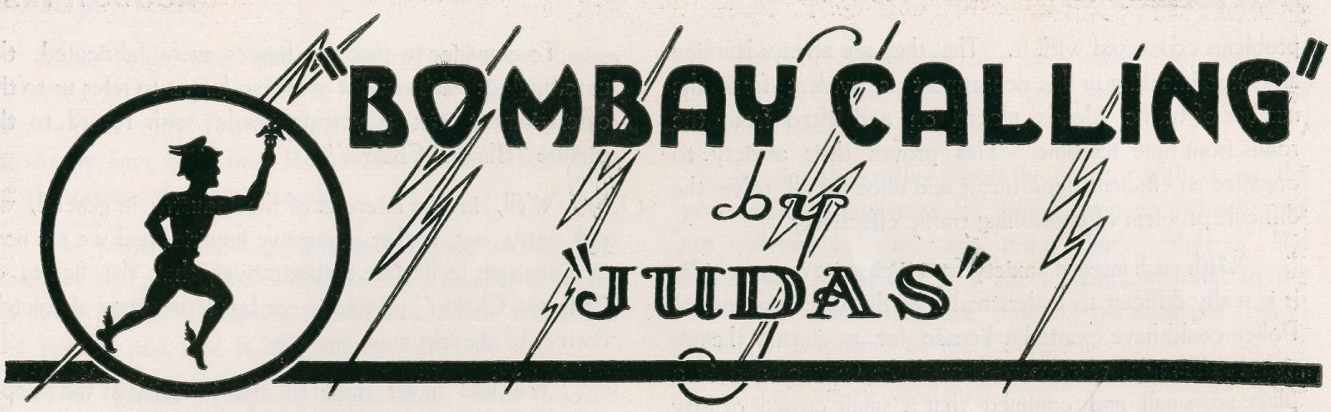

The New 'Metro'

It is quite in season for the Motion Picture Society of India to have publicly protested against the construction of still another theatre in Bombay for showing the American films.

Metro-Goldwyn-Mayer, producers and distributors, have suddenly developed an exhibition complex and now desire to build a theatre of their own in Bombay as they have already done in Calcutta.

As matters stand today, the City of Bombay, a small island with an approximate population of twelve hundred thousand and odd people, has already several too many cinema houses, exclusively showing the foreign pictures.

Beautifully equipped houses like the Regal, the Pathe, the Central and the Royal Opera are enough by themselves to satisfy the wildest ambitions of any American producers.

When good pictures are shown these houses are a lot more than capable of satisfying the demands of the audiences. With the Excelsior, the Empire and the Capitol thrown in, there can hardly be any need of another theatre for the foreign pictures.

Considering the problem from the view point of supply and demand, there are several cinemas too many for the number of pictures actually imported into India.

The Wellington Talkies at Dhobie Talao at one time used to exhibit several foreign pictures. For want of good box-office pictures, the management had to change the idea of showing the foreign pictures and began showing the Indian films, so that the working of the Cinema may at least show some profits at the end of the year.

The Roxy Talkies, situated on the Queen's Road, opened out with all enthusiasm showing Fox Pictures, with the inevitable result that, in course of time, they had also to stop the foreign pictures and find salvation in the Indian pictures.

Add to these facts, the threat of another new theatre which is slowly being built opposite the Churchgate Station and imagine what the fate of the exhibitors in Lombay is going to be.

In the year 1935, the actual number of American pictures imported into India was 311, not calculating the shorts and topicals. Out of those hardly ten per cent were universally successful and the rest were used as time gaps.

During the year 1935/36 the following percentage of seats were sold in the four leading cinemas of Bombay:–

The Capitol 35% of the total accommodation.
The Excelsior 25% " " " "
The Pathe 33% " " " "
The Regal 33% " " " "

These figures prove that an average of 69% of the total accommodation was available and crying for audiences.

Adding one more theatre to the existing number will therefore naturally intensify this problem of vacant seats.

Our Police Commissioner !

The license for a theatre is granted by the Commissioner of Police. Bombay. It is supposed to be his duty to weigh all the facts and decide whether the City needs another theatre.

I have not much confidence in the judgment of the Commissioner, whoever the gentleman is. To support this observation one has only to visit the Central Talkies at the time when the shows get over Traffic is an every day family affair to the police and the authorities are supposed to have studied thoroughly the numerous complicated

problems connected with it. That they are always learning and experimenting in this department is evident from the number of traffic islands placed on and lifted from the roads from time to time. This proves their anxiety to organize an efficient department and once for all solve the difficult problem of controlling traffic effectively.

With such intense anxiety for efficiency on one side, it is really difficult to understand how the Commissioner of Police could have granted a license for a cinema theatre right in the midst of a crowded area like Girgaon and in a place so small and confined that a small crowd of fifty persons and ten motor cars block the entire road and throw the whole street into a pandemonium.

Even the parking arrangements inside the theatre were overlooked probably with a knowing wink and into a small courtyard between two buildings a big theatre was thrown to show Metro's universally popular and ever crowded pictures.

What a short sighted intelligence have the authorities displayed?

Reverting to the original point of discussion, it is to be seen now whether a responsible public officer like the Commissioner of Police, ever conscientious in his responsibilities and duties, will grant one more license for another cinema theatre after all the hue and cry in protest by official and public bodies.

I doubt, but after all is said and done the Commissioner who occupies such an all important post in the city must be a man of intelligence and integrity. Let time prove our words.

Dirty Minds!

The collection figures of New Theatres' "Bhagya Chakra" which we published last month were not believed as accurate in certain quarters. In fact, certain dirty minds went so far as to suggest that the amounts quoted were exaggerated to a great extent for the purposes of publicity. This is an unfortunate insinuation which amply proves the bad blood existing amongst the producers themselves. The minds who misconstrue matters to such an extent as to cast an aspersion on the honesty of the producers, the distributors, the exhibitor and the paper that published the figures, must be themselves utterly dishonest and unscrupulous, the affair is rather important as the suspicion has emanated from one of the most important and successful studios in Bombay and broadcast through a right hand toady of the producer concerned.

To convince us that the figures were fabricated, the unscrupulous ambassador went so far as to refer us to the entertainment tax payments made with regard to the picture "Bhagya Chakra."

Well, in the interests of the industry in general, we did carry out further exhaustive inquiries and we are now in a position to declare authoritatively that the figures of "Bhagya Chakra" printed in our last issue were absolutely correct to the last anna and pie.

We had never doubted the integrity of the people who had supplied us with the imformation, as in doing so they have shown a rare spirit of sportsmanship by divulging their business secrets. Incidentally, they have also rendered an invaluable service to the industry by arresting the attention of financiers in general, to the paying possibilities of the film industry in India. We are grateful to all concerned in this affair, but we cannot find enough words to condemn those dastardly knaves who have had the cheek to throw a shadow of suspicion on the integrity of honest business gentlemen like B. N. Sircar, Babuseth Mamooji and K. M. Mody.

It is quite in season that the turn of the tide which these equivocating hypocrites are going through in their business at present is well deserved on account of the dirty spirit betrayed by them.

There are numerous people in the world who cannot countenance the success of others, but to go out of one's way to cast an aspersion of dishonesty on the success of the competitor is nothing short of bastardy.

"Amar Jyoti"

To revert to our case for legitimate finance in our film industry, we are publishing below the exact figures of "Amar Jyoti", which is now running in Bombay, for the first six weeks at the Krishna Cinema. The picture is still running at the theatre and will probably do so for a number of weeks to come. The following figures are nett and do not include the entertainment tax:–

1st week	Rs. 13,425	4	o
2nd week	Rs. 11,298	o	o
3rd week	Rs. 10,621	o	o
4th week	Rs. 8,469	12	o
5th week	Rs. 8,177	12	o
6th week (6 days only)	Rs. 7,434	o	o
Total	Rs. 59,425	12	o

Once again, like "Bhagya Chakra", these are figures collected at one cinema at the very first release of the picture and only for the first six weeks. So far, the producers have been paid Rs. 35,283-11-9 as their share of the takings during six weeks.

The picture is still going strong, having captured the fancy of the public and will go on for a number of weeks to come probably returning record box office takings of the year by the time it has had its legitimate run.

The Model Talkies, Ahmedabad, have booked "Amar Jyoti" by offering a minimum guarantee of Rs. 25,000 for its first release in one station.

The 1st week in Surat, comparatively a small station, collected Rs. 5,000.

The first three days in Delhi collected over Rs. 4,250, a record in itself.

The producers are confident of collecting well over Rs. 4,00,000 for the picture, as their share, during its complete exploitation within two years. Which means that they will earn a net profit of Rs. 2,75,000 on a picture that cost Rs. 1,25,000.

We are obliged to Messrs Famous Pictures and the Prabhat Cinetone for these authentic collection reports.

We would now like to know whether our film industry is a paying proposition or not ?

If the sceptics still say "No" then it will be necessary for us to run round the town and get the earnings of another twenty pictures that have paid well during the past.

We would also like to know whether those dirty minds, who thought it wise to cast a suspicion on the honesty of others, are at least prepared to accept the authenticity of the collection reports of "Amar Jyoti" ? Or will they again refer us to the entertainment tax returns ?

A Terrific Challenge ?

"Woman's Challenge" produced by the Ratan Bai Unit at the Kolhapur Cinetone studios, was indeed a challenge to art and everything artistic. Art lost the battle, and the unit won it.

One fails to understand how Atorthy, the man who directed a successful picture like "Yahoodi-ki-Larki", could have come down so much to produce such an utter chaos which this picture presented.

The story seemed to have some material for intelligent treatment but the sequences were badly developed and worse directed.

Imagine the cruelty which the director inflicts on the poor suffering audiences by asking them to believe that our colleges as they are today have students like Hafisji and Ratan Bai. What an enternal insult to the flower of youth that we find in our colleges today! What a blasphemy of the Colleges !

Is this art or vandalism ?

Major Dadasaheb Nimbalkar, the overkind managing director of Kolhapur Cinetone, stood by the Ratan Bai unit faithfully till the last, like the "Boy on the Burning Deck," ever shelling out thousands, providing all facilities, running about himself and doing everything that is humanly possible to assist the unit to produce a good picture.

The picture took six months for production and cost nearly Rs. 1,50,000. Rs. 30,000 or thereabouts were taken by the Ratan Bai unit composed of one heroine, one director, one villain and one music director.

We cannot imagine Director Atorthy capable of such rotten stuff as was presented in "Woman's Challenge". Once a good director is always a good director. We think that Atorthy's fidelity to the unit is pulling down his name to dust and at the rate that the once-great man is going down by his consecutive failures, he is bound to become a forgotten man very soon. If Atorthy does not break off from the unit in double quick time, no one will want Atorthy as a director of films.

The same is the case with that brave 'girl' Ratan, who, probably under pressure from her unit heads, persists in playing youthful heroine roles which do not at all suit her. She is just like a 'square peg in a round hole'... a misfit by miles in roles which demand beauty, good figure, youth and sex appeal. If Ratan wishes to continue her screen career, let her do so in elderly roles, but to allow her to lead in pictures and ask the world to believe that she is a young, beautiful girl, is rather too much to ask from the audiences.

As regards Hafisji, as the villain in "Woman's Challenge," we think that the earlier he concludes his pretensions as an actor, of any grade for the matter, the better for him and for the industry. The way, Hafisji is given roles, and sometimes important ones, in our pictures, proves that there are enough fools

amongst the producers and the directors. This man can't act even a wee bit and to expect him to do so is a foolish idea. This man may make a good publicity manager for Ratan and he would do well to concentrate his energies in that direction. "Woman's Challenge" ran in the Majestic Cinema, owned by the proprietors of the Imperial Film Co. The fate of the picture was much too decided for us to dilate on it further.

One thing, however, is certain, that Khan Bahadur Ardeshar can now count his chickens before the eggs are hatched in the case of "Sarla" the birthday gift of the Ratan Bai unit.

Poor Ardeshar!

"Gay Birds"

When a man with the literary status of Mr. Kanhyalal Munshi writes a story for the screen and when the producers take the pains of advertising the fact widely, what can the public do, but to crowd at the theatre to see what a great writer has done. They know the author by his past reputation as a great writer who can always be relied upon to give full value for the money the people spend on him. Mr. Munshi has in the past given even greater value then merely full one by writing remarkably interesting novels and earning for himself an enviable popularity.

So when Mr. Munshi's "Be Kharab Jan," a Guzrathi talkie produced by the Sagar Movietone, was advertised for release at the Imperial, people rushed for the seats with the expectation of seeing a marvellous picture written by their favourite author. By their enthusiasm the crowds paid homage to a great writer for his past reputation.

But the tale within the cinema house was entirely different. The enthusiastic expectation sank into a bitter disappointment, the picture proved a flop from every point of view. The fine handiwork of the great author lay in ruins. The story was missing, its spirit had departed and its soul was killed. It was in an unholy mess, too difficult even for friends to recognize. The great writer's past reputation was used as a box-office pull. Critics and 'fans' alike came out of the theatre disgusted Critics understood the honest trick of the trade while 'fans' felt themselves cheated out of their money.

Sagar's were out for business. They must have paid Mr. Munshi well, indeed, too well, for his story and his name. Having bought both, they could do anything they liked with both. They did their best by entrusting the story to Chimanlal Luhar for direction. They probably felt themselves secure by the circumstance that the director was a Guzrati and as such was the only qualified man in their studio to handle the picture efficiently. Mr. Luhar, of course, did his best. In fact, everyone concerned did his best and yet the picture hardly had anything good in it. It failed and people felt themselves done in.

On the production side it was no one's fault. It was the fault of circumstances. There was no one in the studio qualified enough to handle a subject written by Mr. Kanhyalal Munshi, the famous novelist of Guzrat.

Raw Film Packet

The supply of raw films is a vital necessity to our film industry. In this respect, our producers have to depend solely on the foreign manufacturers, India having no raw stock manufactures of her own. The position as it is today is that of sheer dependence on others, but that dependence need not necessarily admit slavishness on the part of our producers.

At present India imports raw films from Germany, America, Belgium, Italy, the United Kingdom and Japan. Barring the United Kingdom, every other country is required to pay 25% import duty. Kodak's, who get their supplies from England, enjoy a preference of 10% in the import duty and so are naturally better placed and fortified in the matter of competition.

There is a lot of bad blood amongst the raw film importers. Competition has of late become intense and suffers a number of unhealthy and underhand tricks on the part of some prominent importers. One day we are told that a firm of importers quietly allows a secret 5% commission to the managing partner of a leading studio, while another day we understand that a prominent importer is underselling Raw Positive at Rs. 10/- per 400 ft. instead of the regulatiun rate of Rs. 19/- under an excuse that the stocks are old and foggy. The excuse is obviously flimsy and thin when we know that foggy material is not even worth ten annas. All these machinations provide a technical escape from the regulations of a pseudo-association existing amongst the importers themselves. All are afraid of an open rate war and yet several studios in India get the same brand of goods at different rates. This proves what is going on below the table.

(*Continued on page* 48)

Here is Miss ROSE, the darling daughter of Imperial Movietone, in Chowdhary's "Darling Daughters." Miss ROSE is reported to have given an excellent performance supported by that smiling 'villain,' "MUBARAK." - - - - -

Here's Sensation! See and Hear!

The Glamorous Lady of the Screen

GULAB THE GLORIOUS

in

"A Girl from Lahore"

or

"Matvali Jogan"

A thrilling photoplay throwing a brilliant sidelight on modern life novel in theme and ultra novel in treatment with a cast that will command your attention.

S. Nazir, Ermeline, Putli, Rajkumari, Vimla, Rajendra, Shahani, A. Karim and the Great Dancer Azurie.

Directed by : K. AMARNATH

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THE SINNER?

OR

GUNEHGAR

Could she marry another after she had a child from the man she loves ?

Your favourites are in the cast :—

Marutirao, Kamla Devi, Afzal Khan, Gohar, Sonie, Haider Shah and others.

Directed by :—H. R. SONIE.

For territorial rights apply :

VENUS MOVIETONE CO.

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Howlers of the Month

Just when the Sagar pictures were beginning to be successful and make some noise, they have fallen back in quality. With the same old directors, with their over used brains, which picture of Sagar's will now present a novelty? As if realizing this, Chimanbhai Desai is reported to be carrying out secret negotiations with Director P. Atorthy for a year's programme. Will Ratan be in it? I doubt.

* * * *

With Hafisji trying to direct "Haji Murad", and Director Atorthy aiming for a year's steady income at Sagar, Ratan will be left alone to be signed by any producer. With individual ambitions soaring, the unit will soon break and the fun of working together will no longer exist.

* * * *

It is reported that Director V. Shantaram and Actor Chandramohan refuse to accept the Gohar Gold Medal. Probably they think that in accepting the medals they will be more dishonoured than honoured.

* * * *

The Gold Medal Committee (more or less a family party) is now in rare trouble threatened with an insult that can never be wiped off. So they are reported to be running about frantically for Shantaram and Chandramohan trying to induce them to accept the medals.

* * * *

It is reported that the Medal Presentation Ceremony was partly gone through and photographed. Chandulal Shah graciously accepted the medal from Miss Gohar, while Miss Gohar accepted from herself the Gohar Gold Medal with the aid of double exposure, probably.

* * * *

Red Cap Wakif, Sagar's 'pocket-munshi', is waiting round the corner for Pandit Indra whose recent 'confessions' seem to have upset the balance of so many minds. Be warned, Panditji.

* * * *

Shanta Apte would do well not to sing away her youth by touring the Punjab. She is a dream girl of the screen, and don t let her shatter the beautiful dream. All done and said. these Punjabis are not a very reliable lot.

* * * *

Wilford Deming Jnr., the American whose tall talk of floating a producing company with a capital of fifty lakhs has gone back to America, probably fed up with his own ideas. He has promised never to come back again, but don't believe these Americans. They will even go to Timbuctoo for business. How does Mahomed Akbar (Film City), the modest chaperon of Deming, feel now?

* * * *

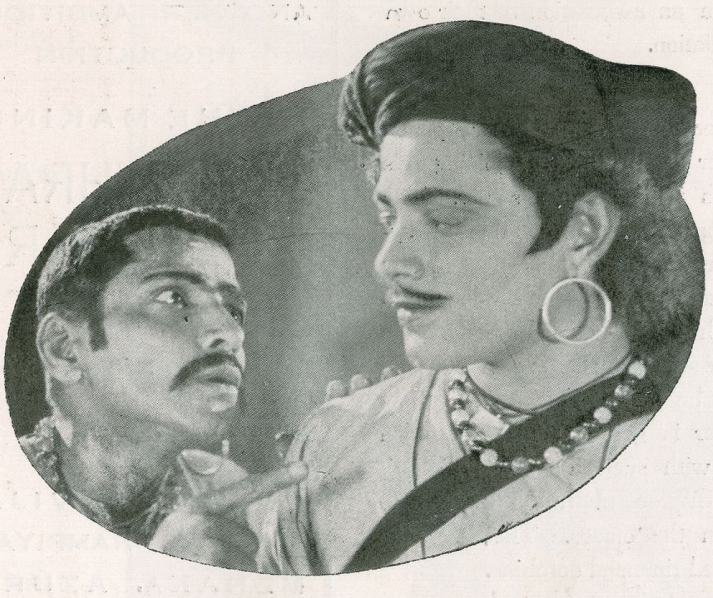
Invalid of the Month: "Eastern Art Productions Ltd."—now on oxygen.

* * * *

Chandulal Shah's next will be called the "Flower Girl." Of course, Gohar will go about with the flowers —not paper flowers, I hope.

* * * *

N. V. Rege, till recently sales manager of Agfa Photo Company, now finding himself without any work, is thinking of floating a photo paper manufacturing factory at Bangalore with the help of one Mr. Choksi and Mr. M. L. Mistry. To



Raosaheb Nimbalkar and Master Dinkerrao in "Frontiers of Freedom"
a Kolhapur Cinetone picture.

help Mr. Rege, his old colleague, Mr. Leyden. may withdraw Agfa paper from sale in the market.

* * * *

As a result of Mr. Rege's departure —rather hurried it was—it is reliably reported that the sale of Agfa cine films has suffered a big drop with the result that Mr. Leyden is reported to be at his wit's ends not knowing what to do. Three leading producers who were during Rege's time buying goods worth Rs. 2,00,000 every month regularly, have stopped taking supplies from the German firm and directed their patronage towards another selling organization. Rather a bad reaction, is'nt it?

* * * *

The world is changing fast. It is soon going to be full of combines, syndicates and associations. We hear that the distributors, who had wither to lead a cat and dog life, have formed themselves into an association promising a pregnant threat to the exhibitors. We do not think that the association will ever be a success but it will be in season for the exhibitors to form an association of their own in retalliation.

* * * * *

In other quarters a newly christponed financier is thinking of joining his interests with an old sinner. The old sinner in question has done everything he can to line his pockets by practically ruining the producers to whom he had advanced money. On his business firm there are a thousand curses heaped and yet the new financier is going to make common cause with such a man and inherit these disgraceful traditions not to mention the curses. This, for the proposed financial combine.

* * * *

Syndicates and combines never help any industry. They kill honest competition and throttle enterprise Producers who will be netted in against their will may as well be cautious, because once the individuality of the proprietors is merged into a combine, business loses the human element and becomes cruelly mechanical. We hope that the combine will be broken on the rocks of necessity. Its existence will always be a menace to the industry.

* * * *

Contemporates, shouting themselves hoarse about "FILMINDIA", calling its existence a "scandal", may take note of one of our early articles in which we have promised not to take ar y notice of 'rags' which do not deserve our attention. We are not anxious to give any publicity to these 'rags' which seek the limelight for themselves by criticising articles in "FILMINDIA". Undoubtedly "FILMINDIA" has become capital news to some of our contemporaries who write stupid articles at the instigation of the pimps. It is a pity that one unscrupulous Madrasi writer should condemn a brilliant race of Madrasi journalists by stooping to cater in questionable taste. Papers which print hardly 500 copies a month presume to question the existence of "FILMINDIA". These men should rather exert themselves in clearing off the arrears of their printing bills than indulge in aiming for the moon.

* * * *

To ensure speedy production, Nanubhai Desai of Saroj Movietone engaged Directors Mujumdar and Kapoor. It's over six months now and the pictures are not ready. There is enough of speed in the Studio but it is displayed by the proprietor in running after the director. What an 'intelligent' choice!

(Continued on page 20)

WATCH

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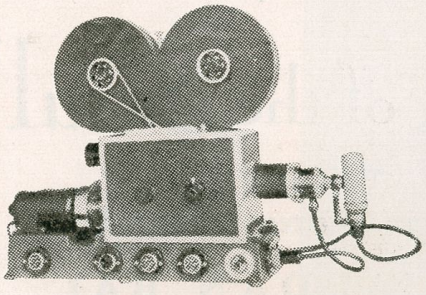

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Sreemati PADMADEVI, the "Bulbul of Bengal," without her screen 'Feathers' and make-up. This exclusive photograph of the Star has been specially taken for FILMINDIA. She will soon be seen in "JWALAMUKHI" (Ranjit), and "PASSING SHOW" (Prakash). Wonder where she is going next? - - - - - - - - -

The Illustrated Weekly X Word No. 62

We have received numerous letters from our readers appreciating our tips and comments on X Word No. 58. Some readers have asked us to issue weekly bulletins specially for the X Word competitions. Others have requested us to include competitions set by a Weekly called "THE CONTEST". We regret that we cannot do either. The first, because our magazine is a monthly publication, and cannot keep pace with the closing dates of the weekly competitions. The second, because the ILLUSTRATED WEEKLY offers good commonsense puzzles with substantial prizes, and in comparison other papers do not deserve our attention.

The Editor.

Here are some of the 'bankers' which can go straight into your coupons:-

Across.		Down.	
1	Toot	2	Orgy
3	Cuddle	3	Cruel
8	Anon	4	Data
12	Try	5	Lo
13	One	10	Arbour
14	Asia	13	Oh
17	Ung	15	Indirect
21	Ours	16	Cess
24	Trash	19	Lrans
25	Oar	26	Ate
27	Plaster	27	Peep
32	Elnseca	28	Anti
33	Og	31	Aga

Now let us turn to the brain twisters.

Clue No. 7 Across: "We usually do when we ve been stung".

The choice lies between "Run, Rue and Rub". "Run" is out of the run. "Rub" we instinctively do when we have been stung, and so do we "Rue" after we have been stung. The first action is literal and natural, the second is figurative. We prefer "Rub" which fits the clue very closely but if the Compiler wishes to stress "When" which means "After" or figuratively "too late", then he wants "Rue" to get into the blanks. If convenient use both the words.

Clue No. 11 Across: "Often brings tears to one's eyes".

We must select from "Dust, Duet and Dunt". "Dunt" is a Scottish word meaning a blow or stroke, but it is rather far from commonsense as the word is rather uncommon.

"Duet", even if it is a very bad one, cannot bring 'Tears" but "Dust" does bring tears, though not always, yet "often". We bank on "Dust' as the commonsense solution.

Clue No. 16 Across: "To deal effectively with troublesome one sometimes calls for special treatment".

To deal "effectively" with "troublesome" "chill" "always" calls for "special" treatment but with a "troublesome" "child" "sometimes" calls for "special" treatment, We recommend 'Child".

Clue No. 22 Across: "Actress usually gets more engagements when she's created this".

Between "Star" and "Stir" we must choose. A Star is not "created". A person "becomes" a star or is "made' a star. But a "Stir" is created. After the "stir" the actress becomes a "star", that is, after getting more engagements. We prefer 'stir" and think it a safe "banker".

Clue No. 34 Across: "Sometimes so icy that it makes us catch our breath".

A very cleverly worded clue. All the three alternatives, "Sheet"—"Sleet"—"Sweet" can be made to fit the clue by a bit of stretching. We choose "Sheet" in preference to the other two.

Clue No. 35 Across: "Restaurant waiters are often called upon to display".

Is it "tact" or "tart"? Generally, the work of the waiter is more or less routine work, but when he comes across a troublesome or drunk customer he is "often" called upon to display "tact". Bark on "tact".

Clue No. 36 Across: "These who set too much store by this are often the losers",

A very difficult clue, this is, in which all the three alternatives "Pride", "Price", "Prize" fit well. In "pride" a man actually loses something, while in "Price" and

Solutions and Comments by "X Ray"

"Prize" he does not merely get what he expected. We wonder whether that is actual loss. We choose "Pride", but ask our readers to be careful of this clue.

Clue No. 6 Down: "Thoughtless and impatient young men are prone to become too easily",

To be "enraged" one need not necessarily be a "Young" man, If "thoughtless" and "impatient" even an elderly person is likely to be "enraged" but to be "engaged" one needs to be "young". We choose "engaged" as the reliable solution.

Clue No. 11 Down: "Bather does on emerging from water".

Between "drips" and "dries" the latter fits the clue only too well. Water "drips" but the bather "dries". We bank on 'dries" as the only commonsense solution fitting the construction of the sentence.

Clue No 20 Down: "Man who uses foul language is usually this".

We recommend "gross" as the only answer.

Clue No. 23 Down: 'His work is often deadly monotonous and poorly paid".

The work of the "tiller" (a farmer or agriculturist has plenty of excitement and variety to be "deadly monotonous". But that of the "teller" (a subordinate bank clerk) is often "deadly monotonous and poorly paid". We choose "teller',

Clue No. 29 Down: "In war military plans are often seriously upset by unforeseen this".

The war does not wait for rain. Rain or no rain, the plans are prepared irrespective of the vagaries of the weather. But a sudden "raid" does upset the military plans and "often seriously". Bank on "raid".

We now proceed to the difficult interlocks.

Clue No. 9 Across: "It is difficult to improve nature of one inherently vicious".

Clue No. 1 Down: "New fashion in women's hats is often marked by a distinctive one".

The choice of selection lies between "Nag-Tint' and "Lag-Lilt".

A "lag" means an old convict. It is difficult to improve his nature. A "nag" means a small horse. We know of horses broken and tamed. We choose "Lag" here, which automatically selects 'Tilt" for the interlocker Women's hats always get distinction by their various tilts We confidently suggest "Lag–Tilt as" the solution for the wily compiler.

Clue No. 18 Across: "Intelligent persons act with due care and procision when they're in one".

Clue No. 18 Down: "Young men are inclined to regard jokes which are this as clever".

"Hole–Hot" and ,'Role–Rot" are the two alternatives for this clever interlock.

We choose "hole-hot' as the solution. Intelligent persons when they are in a "hole" (fix or trouble) will not accentuate their trouble by not taking "due care and precision", while only "young men" will think "hot" (bordering on vulgarity) jokes as "clever".

Clue No. 30 Across: "Occasionally seriously affects dog's temper".

Clue No. 30 Down: "It is often exasperating to have to listen to a pessimist's".

Two interlocks suggest themselves as the solution, "Rash–Rot" and "Lash–Lot".

"Lash" is intended to improve a dog's temper, very often it does so rather effectively. A "rash" always affects a dog's temper more or less, but if the rash be a serious one it does occasionally affect its temper "seriously'.

"Rot" includes the tale of "lot" of the pessimist. A pessimist may growl about his "lot" and in listening to it one may feel the narration "rot,'.

We confidently recommend "Rash–Rot" as the practical solution to the tricky clues.

And now, good luck to you all.

(*Contsnued from Page* 14)

Arrival of the Month : Dariani Senior has come back to Bombay.

❁ ❁ ❁ ❁

Miss Panna is reported to have said emphatically, "Mr. Lala is a gentleman." Who questioned that ? Girls are always enthusiastic about their employers - particularly cinema girls.

People in the know say that Pandit Jawaharlal's visit has given a fresh lift to "Achhut Kanya", and it is once again running well. So it was not the picture that did the trick ?

❁ ❁ ❁ ❁

"Box Office figures of "Toofan Mail are too old now", says Chaturbhuj Desai. Surely they will be, if compared with those of "Prabhu-ka-Pyara".

By the way, once upon a time Chandulal Shah had a passion for publishing his weekly takings in newspapers. We hope he obliges us now by declaring his weekly takings of "Prabhu - ka - Pyara". Chandulal Shah was always bold and courageous, and never lacked moral courage, and we shall look out for the figures in the next issue of RANJIT BULLETIN.

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◆◆

(*Continued from page 29*)

clothes every hour, to provide him with an excuse to call the 'girl.'

And then after "Chandidas" we saw all your pictures. Some times, we did not like the pictures, but you always loved.

In your last picture, "Bhagya Chakkra" we thought that you looked a little tired and washed out. Ashok had some thing to say about that also. He always has such revolting ideas about things. He calls them 'original.' Now if I told you his 'original' idea as to why you looked tired, my dear, you will get really angry. So I won't tell you that.

But any way, don't forget to look after your health. My old nanny always used to tell me. "If you will have jam and joy in life, my dear, keep away from young men" I wonder whether these young men rob that "jam and joy."

With a thousand kisses,

Affectionately Yours,

Kamla

Round The Town

"Achhut Kanya"

Produced by : **The Bombay Talkies Ltd.**
Story by : **Niranjan Pal.**
Directed by : **Franz Osten.**
Dialogues by: **J. S. Casshyap & S. J. Hassan.**
Photographed by : **Wirsching.**
Released at : **The Roxy Talkies, Bombay.**

The picture had a powerful theme in the present day burning problem of untouchability. But somehow the sequences being badly developed turned out to be too sketchy and unconvincing. This was probably due to the weak pen of the writer, Mr. Pal.

There are several situations in the picture where the writer had a chance to condemn in no uncertain terms the present day scourge of untouchability. He missed these chances and consequently the picture which had a good chance of being a powerful instrument of propaganda proved simply an entertainment and that too, a poor one. One particular place, where the writer's license could have been indulged into freely without attracting any comments was the scene between Devika Rani and her father, where she is seen cooking.

This scene which had a psychological importance in clearing the doubts from the heroine's mind was too short and a golden opportunity of doing some precious work for society was lost.

The story has numerous defects, indeed, too numerous to mention them all here. Throughout, the story betrays a weak development lacking in imagination and melodrama.

Recording as usual is good. Photography with the exception of a few minor defects is also good. The direction is insipid and inefficient. The foreigner who lacks an intimate knowledge of this extremely difficult social problem, lacks also the genius to identify himself with the spirit of the story. The scenes have therefore turned out to be flat and unconvincing. Not even a single scene is vividly portrayed in the whole picture.

The music in the picture is very good. The tunes are light and 'catchy'. The symbolism in Chandraprabha's song was noteworthy. She has sung the song well, but we fail to understand why on earth she was made to carry a bundle of faggots to cramp her comfort unnecessarily. If the song had psychological importance, there was no necessity to court nature so clumsily. At best, it was a stupid thing to do. The dance of Sunita and Mumtaz was not as good as the one in "Jeevan Naiya". Sunita is slowly proving attractive, she may be given solos in dance and music in future pictures.

Performances—Once again Devika Rani comes to the rescue of the producers and saves the picture from failing utterly. This brave woman who started her screen career with numerous handicaps has shown rapid improvement and in this picture she puts over a bit of singing which is quite good considering her natural difficulties Her acting, though not so convincing as an untouchable, is still quite good and best amongst the whole lot. Her make-up was not at all appropriate for the role. Her ultra-modern pencilled eyebrows made her more an unapproachable than an untouchable. She acted well. but she did not live her part in the picture. Critics therefore remained unconvinced.

MISS MAYURI in "Prem Yatra" a Kaumudi Picture

Ashok Kumar has not at all improved. In fact, he seems to have gone back a bit. His work in this picture is puerile and unconvincing.

Pithawalla and Kamta Prasad did their job well though all their scenes were badly directed. Kishorilal was good in his comic scenes, Pramila (late Kanta) was also nice, though at places rather pendantic. Her role was superfluous and complimentary. The others were rotten and need no special mention.

Editing was faulty at several places, particularly in those two shots where the police inspector calls on Kamta Prasad, and Pithawalla is lying wounded. Simultaneous sequences at different places were badly portrayed, probably due to a defective shooting script.

From the box office viewpoint there is only Devika Rani, this time as a sweet 'untouchable'. There is nothing else in the picture to justify the price of a ticket.

A situation from "Ashiana" a Kali Films social production

"Saed-E-Havas"

Produced by: **Minerva Film Co.**
Directed by: **Sohrab Mody.**
Music Director: **Bunyad Hussein Khan.**
Photographer : **S. D. Patil.**
Audiography: **M. Eduljee.**
Released at : **Minerva Talkies.**

This picture is an effort of altogther a different school of production. Mr, Sohrab Mody, for years a stage celebrity, seems to have taken it into his head to turn out screen versions of all stage dramas, scrupulously sticking to the ancient stage technique, which intention covers a lot of pictorial short-comings of the picture.

The recording is faulty. The photography is good at places. The direction establishes another school. The dialogues in places are powerful and pedantic and are generally very well spoken. The music is rotten throughout. Sohrab Mody acquits himself best. Next in merit is the little boy, Chandra Kumar, who seems to have remembered well a number of jaw-breaking dialogues which he also delivers well and too well for his age.

The picture is not as good as "Hamlet", the previous effort of Mr. Sorab Mody. And yet, there are several interesting situations to command an audience. It is a box-office attraction in ahomedan localities.

"Gay Birds."

Produced by : **Sagar Movietone.**
Written by : **Kanhyalal Munshi.**
Directed by : **Chimanlal Luhar.**
Songs by : **Raghunath Brahma Bhatt.**
Photography : **Keki Mistry.**
Audiography : **Babubhai Patel.**
Music by : **Pransukh Naik.**
Released by : **Imperial Talkies.**

Here is the story of a great writer gone waste. In adapting the original story for the screen, the entire spirit of the author is lost, making the picture one unho'y mess of several insipid situations. The photoplay is therefore weak in development.

Photography is very nice at places and good generally. Recording is not happy. The song compositions are excellent and the tunes are also attractive. At certain places the Gujrathi dialogues are also appropriate and attractive. The direction is bad, indeed too bad to dwell on it further.

Moti gives the best performance out of the whole lot. Hailing from the North without even a nodding acquaintance with the Gujrathi language, he has spoken comparatively very well. his dialogues in a language absolutely foreign to him. On the other hand, Yakoob who has spent almost all his life amongst the Gujrathies of Bombay, has spoken the dialogues very badly. Sobhana Samarth is not good either in acting or dialogues. She gave a splendid promise in her first picture but she seems to have forgotten to keep it.

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BABY RANI
URMILA DEVI

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A SANGEET PICTURE

Introduction

DEPICTING the iniquities of our Society which, in the name of our Sacred Shastras, allows itself to be led in the path of inhuman injustices, cruelties and acts of obscurantism, the "CALL OF THE SOUL", as its very title suggests, cannot fail to touch and awaken the social conscience to the horrors of this deplorable situation, obtaining an insight into the tragedy of human emotions involved in a conflict with, false ideas of social conventions and popular morality justified in the name of religion and the Shastras and throws into relief the pathos of these everyday scenes.

IT may not be out of place here to mention the fact that this story is bassed on tragedy of life which could be *'stranger than mere fiction'* and that its hero in the flesh and blood could be found today wandering the bylanes of Calcutta, a sad wreck of humanity broken by drink, privations and suffering—a victim of Society's cruel laws. The heroine for her part, is living the degrading life of a 'daughter of joy'. ❖ ❖

KAY FRANCIS in "White Angle" (Warner's) shortly comming at ROYAL Opera House - - -

KAMLA and MARUTI-RAO are reported to have put in some wonderful work in "THE SINNER", Venus Movietone's maiden production. Dr. Sonie who has directed the picture said "By God, What a Pair ?" And Sonie is a modest man.

Bad scenario and bad direction has robbed the picture of all its chances of success with the inevitable result that it failed to draw.

"Savkari Pash."

Produced by : **Shalini Cinetone.**
Directed by : **Baburao Painter.**
Photography : **Machave.**
Audiography : **Kale.**
Scenario & Dialogues : **Vishnupant Owndhakar.**
Released at : **Majestic Cinema.**

A very nice picture, at several places beautiful, that is what a critic will say of Baburao Painter's second effort at the Shalini Cinetone.

The story in the picture is very sensible and has a theme of rural importance. It is well written, though at several places certain sequences are unnecessarily prolonged. A bit of sharp editing will accelerate the tempo and improve the picture considerably. Rural atmosphere has been cleverly maintained throughout the picture. Direction is good. Photography is very good at places and generally nice. Recording is defective. Dialogues are well written. Music is common.

Owndhakar, Zunzarrao and Amina play their parts very well. Vasant Thengdi is no good. His work is very unconvincing Gopal Mandre is rather nice throughout and gives a promise of future improvement. Sardar is tempting at places. Balubai practically lived her part. Others were no good.

The picture ought to run well at all Marathi stations —and particularly in the villages,

"Prabhu-Ka-Pyara."

Produced by ; **Ranjit Movietone.**
Written & Directed by : **Chandulal Shah.**
Dialogues & Songs : **Pandit Betab.**
Cinematography : **Gogate and Ambre.**
Audiography : **Subedhar and Adajania.**
Music : **Landekhan and Bamekhan.**
Released at : **West End Talkies.**

Mr. Chandulal Shah who took the 1935-36 Gohur Gold medal for the 'best' story of the year, has written the story of this picture. Prior to writing some final sequences he seems to have hit upon that great American picture "Magnificent Obsession" and he probably could-not help but stop on the way and insert some borrowed sequences as clumsily as possible. Well, that is his obsession and he likes doing what he likes and dislikes being told what others like. The photoplay is one big mess of several stray ideas pieced together for a picture. Commonsense and logic are conveniently left out of the story as troublesome factors in a screen story. Tempo, poor tempo, was kicked out of sight. A gold medallist can afford to do that. There are a thousand defects in the story. All combined proclaim the effort of the writer as "Silly rot".

Photography is good in the theatre scene. Elsewhere it is tolerable. Recording of dialogues is not bad, but of the songs it is bad. Music is not at all attractive, the tunes being common, Dialogues have no "Betab" in them. They lack force and eloquence. The songs with the exception of song No. 9, are poorly composed. As regards direction, we have only to suggest that Mr. Chandulal Shah should not direct hereafter. His luck has given him good money from this industry and he should now save those men who have supported him in the past, from his intelligence. We can understand a man being lucky, but intelligence requires more proofs than mere luck. We have had enough evidence from Director Chandulal.

Performances :- E. Billimoria was the only person who knew what he was doing and did it pretty well even though his performance may amount to imitating some known foreign artistes. Raja Sandow was not bad but he had not much to do. Kamla was badly directed, She could not help that. R a m Apte was good as usual. Ishverlal did nothing in the picture and that 'nothing' he did too well. Khatoon was self conscious and very ill at ease. Gohar does not like being told the truth about her and we have been requested to drop her from our comments. We do so this time, provided she drops out of pictures in future.

From the box-office viewpoint, the picture is not much compared with "Dhup Chhaon", it is just a miserable failure.

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Letters of Kamla

My Dear Uma,

What a sweet memory it is to remember you, even now, as the lusty, passionate and young 'Queen' in "Puran Bhakt." It is years now and yet that first impression which I had, has always been the best. There never has been another better since.

"What have you left for me to think," I replied, "you seem to have done all the thinking for me, for yourself and for the family."

By now, you know, what a speed-king Ashok is when it comes to falling in love. When it is a matter of love he always falls desperately into it and disappointedly out of it. It has been that way with him since the dawn of youth in him. He saw that great picture "Puran Bhakt" and went perfectly crazy seeing the numerous attractive girls liberary sprinkled over the picture. His only regret was that he had not acted the here, probably to exploit the amazon kingdom. Ashok was never so badly bewildered. For a long time he did not quite know from what peg his heart should hang. Ultimately, he decided. Between Tara, Mollina, Anwari, and numerous other attractive pieces, he fell for you. Uma became his love in "Puran Bhakt."

When a man, and at that a young desperate man, falls in love, he talks, unfortunately for his family Ashok does not suffer from modesty. He has never known the malady since his childhood. It is really surprising how some people consistently escape even from epidemics. So the next thing we expected after the show of "Puran Bhakt" was Ashok talking.

Now, Ashok does not talk like ordinary human beings. He thinks that it is a sign of greatness to be extraordinary in everything and in his every talks mixes freely a lot of vigorous words which ordinary mortals, in their 'foolishness', consider as abuse of the language.

Here is how Ashok started:—

"Damn it, sis, that's a girl. Plenty of pep! plenty of sex! chilling! thrilling! devastating! By God, what a dream! These Bengalees! I wonder what gives them those magnatic eyes. Oh! it must be the river fish. Oh! I wish we had the river and the fish in Bombay. What a sweet apple face that girl had and her eyes. Fools, these philosophers, they call the eyes the windows of the soul. My God, if ordinary eyes are windows then Uma's were "Gateways" so large and round they are. What do you think you of her, ses?"

That is his way of waiting for breath—asking me a question. Sothat, by the time I reply to him, he takes in enough oxygen to depart on another sex-journey. As I liked you very much I thought I ought to answer his question.

"Right, right you are sis," he blurted out, "I am considerate that way. Splendid, girl, this Uma, I wonder whether I could persuade her to take a trip to Bombay. I would like to show her over every thing personally. Such an innocent face she has, I wonder whether she will understand things. I would take her to the Apollo. Juhu, Ghodbunder and other nature spots and explain to her in confidence why the Almighty had created these places for enjoyment. By God! "What a lark that would be!" (the last lines were said with eyes closed).

And that way, he went on for days. My dear, I cannot tell you all that he said. Even between two women it is too profane to repeat what Ashok said.

If you have a jolly, desperate boy friend, send him to Bombay for a month with Ashok and on return give him some drinks and perhaps on drinks he might repeat all that Ashok thinks about you.

For months after "Puran Bhakt" we lost sight of you till you came to us again in "Chandidas" singing your famous love lyics. For weeks "Chandidas" was running successfully at the Minerva and Ashok could be seen in balcony. He kept engagements these and with profuse scattering of smiles and laughs, he gave an impression of an honeymoon time.

My dear, as Rami, the Dhobie-girl you made a great hit. Every Sunday, whenever our Dhobie came, Ashok vainly looked behind him, perhaps to find out whether you followed in his wake. With a Dhobie girl like you, Ashok would court bankruptcy by changing

(Continued on page 20)

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The Late Seth

ABDEALLY MOOSAJI

Poonawalla

We regret to announce the sad death of Seth Abdeally Moosaji Poonawalla on Tuesday, the 11th of August, 1936 at 9.45 P. M., due to blood pressure.

Every one in the film industry knew Seth Abdeally personally and every one still remembers him kindly, which proves the universal popularity of the great gentleman who was probably one of the best showmen in India.

The fact that he was immensely successful in his showmanship is obvious from the consistently crowded patronage which all his seventeen theatres have been and are still getting.

Seth Abdeally was the Managing Director of the Western India Theatres Ltd. which institution controls popular and splendid theatres like the Central, the Krishna, the Minerva in Bombay; the Globe, the Minerva in Poona, and numerous others in several towns. In close association with Mr. K. M. Mody, his colleague and partner, Seth Abdeally had a noble ambition of making his institution a very powerful organization in the near future by adding a large number of theatres to its control, but cruel fate with its tragic fickleness robbed him of that chance.

Seth Abdeally was our friend. To him the word 'friend' meant a lot more than what it conveys in modern times. He was ever conscious of the noble obligations friendship entailed and as time and circumstance demanded he always reciprocated with such a warmth and abandon, that he commanded the envy and admiration of his trade rivals.

His constant politeness was a distinct feature of his business. However grave and provoking the circumstances, one could always find him cool, collected and polite and every one who came in touch with him soon learned to rely upon him.

As a showman, his success suffered no challenge. As a businessman, he made politeness his policy. Blessed with the gift of golden silence, this shrewd man of business allowed the world to talk to him while he listened. And in listening patiently he talked his way to glorious success.

Minerva Film Co. was one of his recent enterprises. Equipping his studios with the latest machinery, Seth Abdeally was confident of giving to the world pictures of quality and appeal.

He entrusted the work to Sohrab Mody who has been more like a son to him than a partner. But cruel fate does not believe in half measures. Just three days before the first picture "Saed-e-Havas" was due to be released at the Minerva Talkies, our brave pioneer was borne away on the wings of Eternity.

By his sudden death, two families lost a great pillar of support—his own and that of Mody.

We extend our sincere sympathies to those left behind to mourn and may God in His Great Mercy give peace to the noble soul of a brave fighter who took life as it came and did not ask for quarter.

Seth Abdeally will not be forgotten. His career will be a milestone of our industry.

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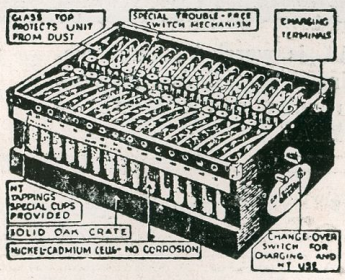
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Miss SHAMA is worried abouts omething in Minerva Film Co.'s "SAED-E HAVAS" running at the Minerva Talkies, BOMBAY.- - - - - - -

"Selling Life Insurance" II

By BABURAO PATEL

Break neck Selling

IN my last article on insurance, I had given the names and photographs of six prominent artistes working in the film industry. It seems that in doing a good turn I have committed a sin.

Just as I write this, I have a letter from one of the prospects suggested by me, saying that in consequence of my supplying the address of the artiste, she has been constantly annoyed by numerous insurance canvassers at all hours of the day. Studying the details in the letter, I agree that the lady has a genuine grievance.

While supplying the names of the prospects I had warned the canvassers against the possibility of annoying the prospects and thereby creating a mental antagonism detrimental to the ultimate aim in view.

It seems that at odd hours different men, hailing from different provinces, representing different companies, (and sometimes a single man representing six companies) with different methods of approach, called on the lady.

One particular evening she had four canvassers of different companies waiting in her drawing room to receive her when she returned from work in the studios, all tired. She was too much fed up with the present to worry about the future. But these stalwarts did not understand that.

As the lady entered, they all stood up with fresh smiles to welcome a lady with a tired frown. The result was foregone. The opportunity was ill chosen and rightly lost.

A couple of prying enthusiasts managed to secure the telephone number of the lady and would constantly inquire whether she was at home and this perhaps at a time when she was dressing for her night at the Taj.

Now, this high pressure and top speed selling is bad. On the other hand, there should be some code of honour amongst insurance salesmen, to retire from the field after realizing that one of the competitors is already well on the way to secure the prospect. In fairness to the profession it is no use spoiling his chances of success by mobbing the prospect.

As I have written before that insurance is not merely a business but a mission, it follows that every prospect secured is not merely a client but a convert to the cause. In India, life insurance has enough difficulty in progressing against the current and therefore every man, be he an agent or the director, must help the other even if he is a competitor to secure the prospect rather than lose the business entirely.

I am sure this will not be done knowing the intense bad spirit of competition shown by several leading men whom I know personally. They want business, as they put it, "by hook or by crook." Generally it is by the latter method that a lot of our insurance business is secured. In my discussion of the trade, I have forgotton the lady. I will quote the concluding lines of her letter: "Now that you have set the dogs on the scent, will you please let me know how to get rid of the chase which is every day upsetting my social programmes. I am afraid to invite any friends for dinner, for fear that some insurance canvasser might suddenly drop into the plate and embarrass my guests by reminding them of fast approaching death, and urging them to insure their lives. People who come to dine want to live, Please let me know what to do about all this nuisance. If you advise so, I am prepared to take up a small policy and frame it up in the verandah with the following caption in capital letters:" I am already dead and safe for the future. Please keep away if you value your life."

A very versatile girl is this prospect She has rather a cruel choice of words. I can understand her getting sore, if she had to put up with half of what our boys generally do in getting business. But I think, it is rather unkind to call our boys 'dogs.' After all is said and done they are on a noble mission and if they betray a bit of extra enthusiasm they must be excused.

I would suggest to the sweet and intelligent lady to buy a Rs. 20,000 policy straightaway and instead of framing it in the verandah with the fearful warning, I shall willingly print its photograph in this magazine with the caption "Landed." That will end the great hunt with good results to all concerned.

To the boys, I would say: "Go steady".

Some Prospects of the Month

Next month I intend to tackle more serious problems of our insurance

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Starring :—**Hasina Bano & Bhai Desa with Pran Shanker, D. N. Uppal, A. R. Akhtar, Safdar, F. M. Butt and Ghulam Mohd as "Maha Gru"**

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business and perhaps there may not be space left to give a list of prospects. I am therefore suggesting the names of more persons than the promised six. Space in "Filmindia" is very valuable, as the editor reminds me often and I don't intend to waste it by publishing photographs of the prospects. We do not care how they look. We are worried about their purses and their future. So let us go ahead with the bad job.

1. Miss Ruby Mayers, known on the screen as Sulochana, is at the top of the salary lists with Rs. 5000 a month as her normal and legitimate income. She stays at Ahmed Manzil, Warden Road, and her telephone number is 41152. She works at the Imperial Film Company, Kennedy Bridge. A Rs. 1,00,000 policy is the one she ought to buy. She believes in saving and a good insurance plan will appeal to her, if properly presented. As far as I know she has not been insured yet.

2. Mise Rose, fondly called 'Rosie' by her friends, stays at Adenwalla Building, Chowpatty, and works at the Imperial Film Company, drawing every month Rs. 1700. She is a killingly polite hostess and is very intelligent and charming. She has two lovely little kids who are learning the tap-dance as a protection for the future. Personally, I think Rs. 50,000 in the shape of a policy left by the mother will give better warmth and less fatigue than all the dancing in the world. I do not know her telephone number as I have never talked to her over the phone.

3. Miss Gohar is a partner of the Ranjit Film Company. Chandulal Shah, her partner, calls her 'Gowrangi Gohur". I do not know what that means, but I know that she is worth nearly three lakhs rupees and is still earning over Rs. 5000 a month. She is young and educated but I do not know whether she is polite as I have never met her. She stays in her own building on Queen's Road, next to the Roxy Cinema. Shrewd in business, she might prefer a plan with an investment point in it.

4. Khan Bahadur Ardeshar M. Irani is the 'big' proprietor of the Imperial Film Company. There is another 'small' one for future mention. He stays in Master Mansions, Chowpatty, but he is rarely 'at home' and when he is so he is not 'in mood.' The best time to see him is between midnight and three in the morning at the studio when he is watching Director Chowdhary working. He is always in a jolly mood then. Don't remind him of death as he doesn't know what that is but tell him that it will do good to the insurance company if he signs a Rs. 2,00,000 policy and he will do so. He is used to signing papers prepared by his manager Mr. Bharucha. So better 'prepare' Bharucha first for the event. I do not know what Khan Bahadur Ardeshar gets from his business–probably nothing, but I know that he pays Rs. 35,000 every month in salaries to a few deserving and a lot of useless people. Bank on the "great man" talk with a free sprinkling of "good heart" stuff. It works with Ardeshar. All men who rob him say so. Above all, be prepared for 'marathon' walking, as by chasing the dear fellow round the studio, you will have walked to Delhi and back before the others will give you a chance to talk to him. When at last you meet him be bold and look straight into his eyes. He does not like people looking there and gets rid of the man by doing his work. Don't expect Ardeshar to talk. He doesn't, sometimes out of laziness, usually out of policy.

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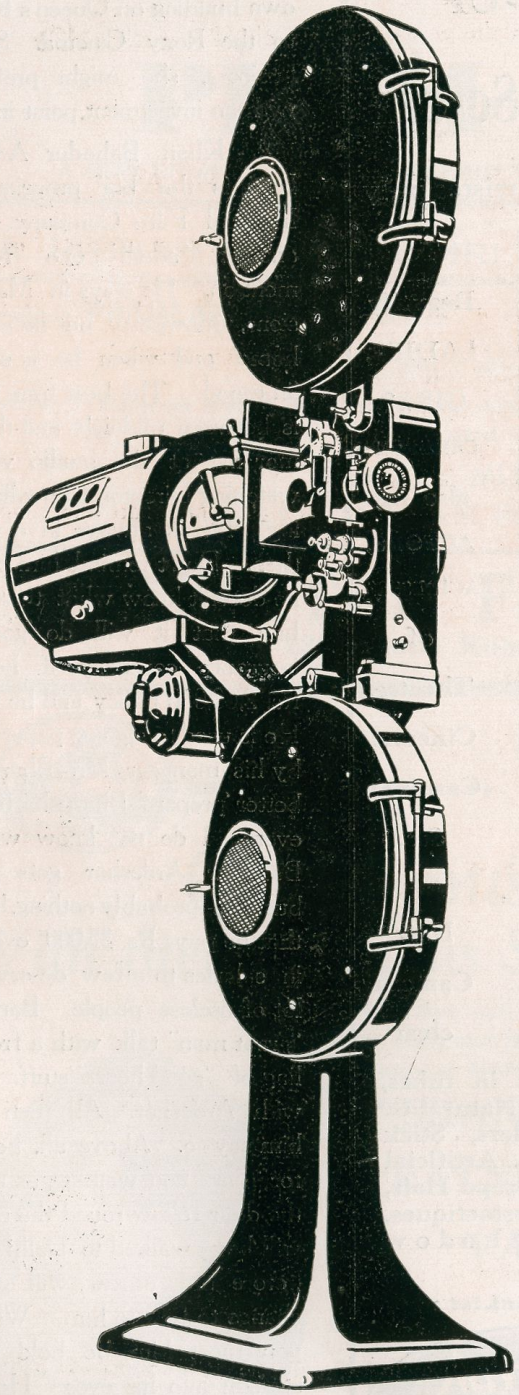

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5. Director Rama Shanker Chowdhary earns Rs. 1500 a month and stays at Kennedy House, opposite the Imperial Film Company. He is very badly in need of at least a Rs. 20,000 life policy. I have felt like that for him for a long time, as the prospect is a friend of mine. Any man who induces Chowdhary to sign the policy and manages to keep the same going for three years will get Rs. 100 from me as a personal appreciation for dogged perseverance and great personal tact in salesmanship. The man will have to keep an account of Chowdhary's earnings as he himself does not know where all his money goes. Personally, he is always hurt about his services not being properly appreciated and fittingly compensated. Great guy, this Chowdhary. To meet him you must look out for Khan Bahadur Ardeshar. He is Ardeshar's 'magnificent obsession.'

6. Mubarak A. Merchant lives at 257, Frere Road, Fort, Bombay and works as a leading artiste in the Imperial Film Company drawing about Rs. 600 a month for his "hard work" as he puts it. He is an overgrown baby of 28 summers and rather spoilt by polite nursing since childhood. He is just thinking of getting married, or rather his friends think that if he happened to get a wife with a couple of lakhs to waste, it will be good for the play boy. His biggest armour against being coaxed into signing an insurance proposal is his smiling politeness which signifies "not for me, dear boy." A Rs. 5000 policy extended over twenty years will be a fair start to the smiling truant.

7. Nanubhai Desai, the proprietor of Saroj Movietone, Parel Tank Road, Parel, lives at 7th Khetwadi Cross Lane, and I have not yet figured out why. He is a tongue twister and the possibility of the agent losing his wits is not remote when old Nanubhai gets going. Here is a sportsman who treats life as a big gamble and takes tremendous risks. He needs the protection which an insurance policy can grant. As far as I know he is already insured, but he can still buy Rs. 20,000 insurance with the same nonchalance with which he pays out Rs. 30,000 a month in his business.

8. Chaturbhuj Doshi is recognized as the right hand man of Chandulal Shah, the proprietor of Ranjit Movietone. He regularly earns Rs. 800 a month for so many things that he does during the day and stays at Ramchandra Mansions, Sandhurst Road. He is already insured but that was during the time when he was hardly earning one fourth of his present salary. A little persuasion can induce him to buy a new policy of Rs. 10,000. Being an intelligent man of letters and learning, he need not be told the benefits of life insurance. He knows them.

9. Miss Vatsala Kolwalkar known as "Dulari" on the screen, lives at Paowalla Street, Charni Road Junction, Bombay, and works at the Imperial Film Co., earning probably Rs. 400 a month. Her telephone number is 44708 and she is a very polite lady who answers every call. In fact, she seems to have kept a man for receiving telephone calls and friends and acquaintances whether at home or over the wire, are replied to gently. If the benefits of insurance are explained to her she will certainly buy a Rs. 10,000 policy.

10. That reminds me of Ratan Bai, the comet of the season. She is working at the Imperial Film Co. and living at Club Road, Byculla. She is capable of purchasing straightaway a Rs. 10,000 policy on the single payment plan. She will need the money ten years hence.

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Imperial Movietone

Director Chowdhary's "Pride of India" is complete and will soon be released at the Imperial Talkies, Bombay. He is now concentrating all his attention on "The Darling Daughters" with that darling Rose working as a heroine in the picture. If we are to believe Mubarak the picture is going to be 'rather nice.' "Sarla", chaperoned by the Ratan Bai unit, is half complete. But before it is completed another three months will pass away. Two new pictures will be started in the near future by Director Chowdhary presumably to keep the home fires burning.

Sagar Movietone

"Gay Birds" came and went, almost unnoticed by critics and fans. The picture let down this progressive studio rather badly. "Jeevanlata" is released at the Imperial. Badami's "Village Girl" will be completed within a fortnight, while Yacoob's "Lion of the Sea" is still in the seas. Mehboob's "Madan Mohan" is half complete while Luhar has begun another one called "Captain Kirit Kumar." Goodness knows who this devil is.

Mr. R. R. PATEL is our new Commercial Representative. He has been associated with advertising and publicity work for a long time and there are very few business men in Bombay who have not met this dashing young man of business with his ready wit and resourcefulness.

Minerva Film Co.

Sohrab Mody's "Saed-e-Havas" was quite a good success and people particularly appreciated the excellent Urdu dialogues and the super excellent way they were spoken. Director Mody is now concentrating on his next stage subject, which is expected to be sensational.

Bombay Talkies Ltd.

"Achut Kanya" ran pretty well at the Roxy Talkies due probably to the attractive personality of Devika Rani. The next picture of this studio is already in the making and may be released next month.

Wadia Movietone

"Faoladi Mukka" is running at the Lamington Talkies from the 28th August. In the coming picture called "Jai Bharat" Azeem Qawal that renowned singer of Ajmer is working in this picture for the first time. Director Homi Wadia is busy with "Lanka-ni-Ladi", while J. B. H. is busy thinking about his next, called "Hurricane Hounsa."

Rajputana Films Ltd.

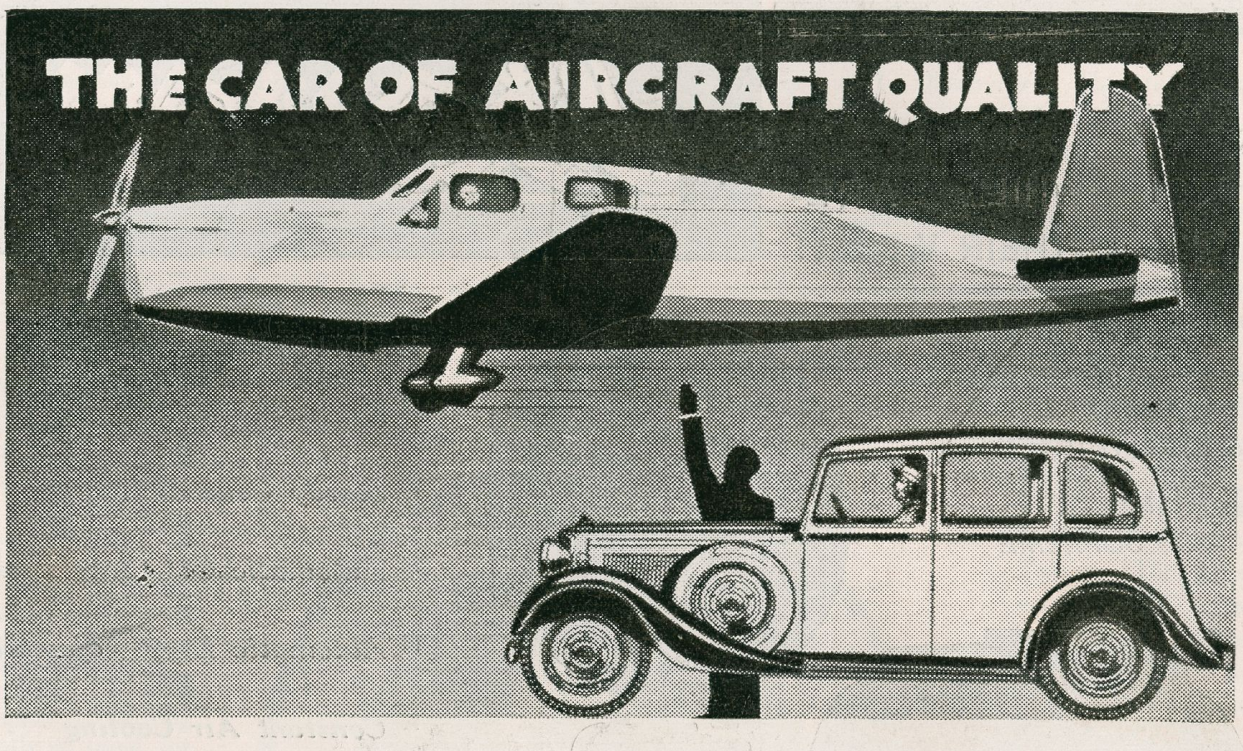
Director Mohan Singh's "Romantic India" has been at last completed. The picture is reported to be having a sensational story and the producers have not spared any pains and expense to make the picture attractive from all view points. Mr. Somnath Mistry of Model Talkies, Ahmedabad, has purchased the Bombay Presidency rights of this picture at a good price.

Daryani Productions

Director Ram Dariani is busy with the shooting of "Kismet" which is well on the way by now. It will be completed by the end of next month. The picture features Sardar Akhtar.

Ranjit Movietone

"Prabhu-ka-Pyara" disappointed the audiences and the producers at its West End release. The picture was supposed to be a super production of the company but unfortunately it failed to draw. Jayant Desai's "Lehari Lalla" is quite ready for release and will be shown at the West End after "Prabhu-ka-Pyara" has run through its predestined course. Director Madhok's "Jwala-mukhi" is also ready with the censor's certificate. Chandulal's next is "Flower Girl" with old Gohar as the young flower girl.



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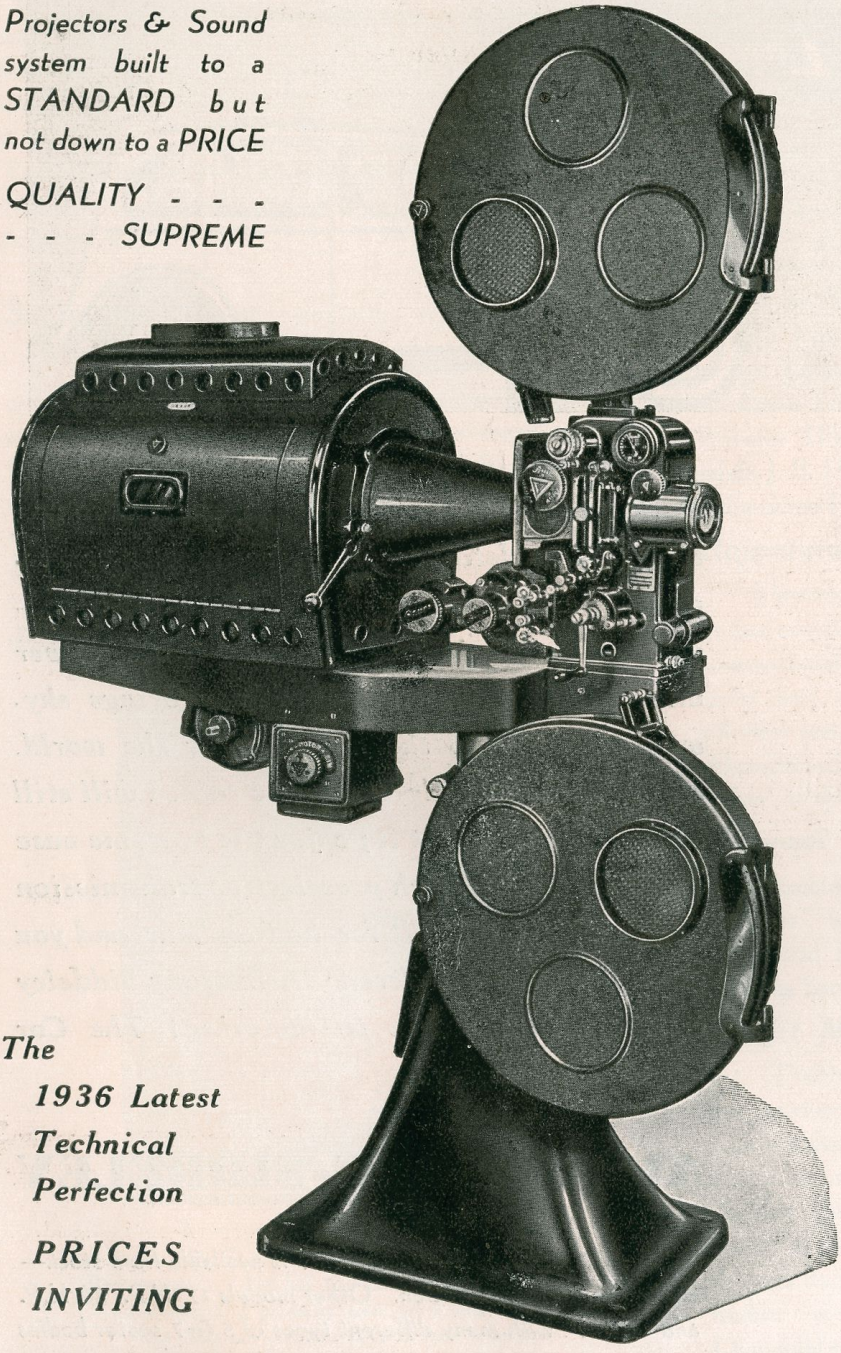

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Sangeet Movietone

Bai Jaddan Bai's "Call of the Soul" is fast nearing completion. It is going to be an excellent musical picture with a great sentimental theme in it. Jaddan Bai is quite confident of its sensational success. It is being produced in the Film City, Tardeo. Long before the completion of the picture, several provincial rights have been sold. Jagat Talkies have bought the Punjab rights for Rs. 42000. Madras and Bombay rights have also been disposed of at good prices.

Saroj Movietone

It is a long time since the release of "The Captain of the Guards", but the studio has not been able to release another picture. Director Mujumdar is reported to have completed "Kimiyagar" while Director Kapur is nearing the end of "Justice". Meanwhile, Boss Nanubhai is waiting patiently as usual for something exciting to turn up.

Mayur Movietone

Censored and ready, "Benarsi Thug" is now waiting for a theatre to test the luck of old Sreenivasan. All luck, old boy.

Metro Movietone

"Girl from Lahore" is waiting all packed for a ticket to Bombay.

Venus Movietone

Dr. Sonie, after surmounting numerous difficulties is reported to have at last completed his picture, "The Sinner." There are enough 'sinners' in the picture without the Doc adding himself to the number. Mt. Mitha who has financed the picture, is to be congratulated for his enterprise in encouraging a man of Dr. Sonie's untiring enthusiasm and energy. Kamla and Marutirao have practically sung their way into the hearts of cine fans. Buck up, Doctor.

Meet Jamuna in her new pathetic role in "Maya", a New Theatres production

Huns Pictures

After their successful debut in "Holy Crime," because the picture was greatly appreciated by all classes, Baburao Pendharker and Master Vinayak have taken up a novel subject called "Dharmavir". The story comes from the powerful pen of that well known writer, P. K. Atre of Poona, while the Hindi Version is rendered equally vivid by Pandit Indra—now famous for his 'Confessions'. Recently, Babu Rajendraprasad, ex-President of the All India Congress, paid a visit to Huns Pictures at Film City, and expressed his appreciation of the film "Chhaya" which was being shown at the time.

Prabhat Cinetone

"Amar Jyoti's" neck breaking success for its producers and heartbreaking for its competitors has established a new record in box office takings at the Krishna Talkies. The picture will go on for several weeks to come. "Sant Tukaram", Prabhat's coming Marathi picture, is fast nearing completion and will be on the screen immediately after "Amar Jyoti", while Narayan Kale is busy with his social picture with a revolutionary theme. Director Shantaram is thinking, an occupation which provides enough work for him, but he will be soon on the winning post with the heavy handicap of his numerous successes. Brave boy this Shantaram.

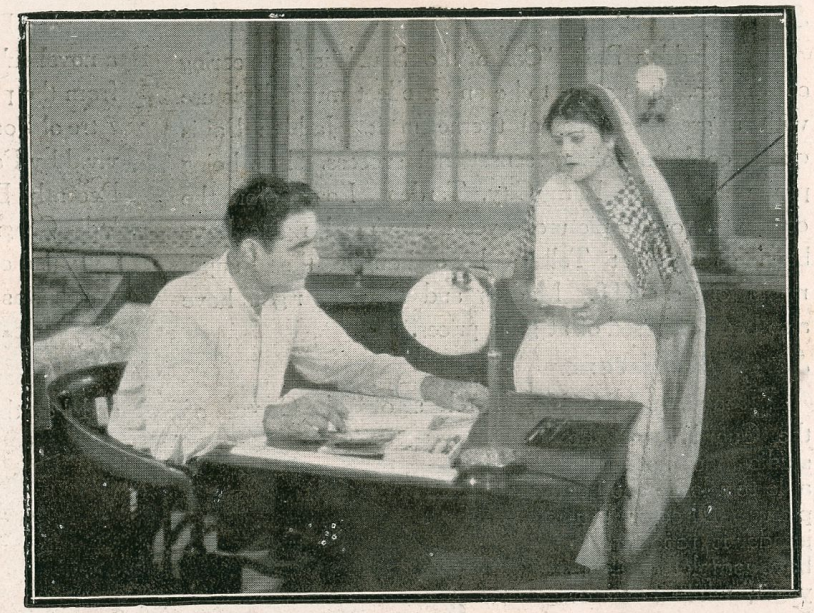
Kolhapur Cinetone

"Woman's Challenge", portraying the performance of the Ratan Bai unit, practically challenged the audiences, who in mortal fear did not turn up at the box offices. As if to make up for this disappointment, Major Dadasaheb has gone out himself and has nearly completed a picture called "The Frontiers of Freedom" under his own direction. Authoritative reports confirm that the picture, which is in Marathi, is going to be a masterpiece of art and artistic. Our editor who saw some rushes was more

than pleased with the quality of the pictures which is no doubt excellent. Dada Phalke is still at "Gangavataran." Do what he might, the Ganga refuses to come down from the heavens. In the meanwhile he is having a good bath in the rose pool below. Director Jagirdar's "Din Dunya" is also reported to have become a nice picture. As if to encourage him, he has been entrusted with still another one, which is very complimentary.

Shalini Cinetone

Baburao Painter's "Savkari Pash" had quite a good reception at the Majestic Cinema. The picture was very much appreciated for its art and rural atmosphere. It was a vivid portrayal of our farm life. Baburao is now busy with "Pratibha", featuring the great and glorious artiste, Durgabai Khote.



Sardar Akhtar and D. Manek in "Kismet" a Dariani production directed by Mr. Ram Dariani

Mukhtar Movietone

With Mukhtar Begum and Hasina Banu in the leading roles, their picture "Prem-ki Aag" promises to be a rare musical with every ounce of romance in it. The picture is fast nearing completion and critics say that it is going to be really good. M. L. Kapoor is directing it under the personal supervision of Mukhtar Begum.

Taj Productions

Sayyed Imtiaz Ali Taj is at Lahore planning for the second picture of the company. Jai Kishen Nanda is busy giving final polishing touches to "Suhag-ka-Dan" their maiden production.

East India Film Co.

Director Devaki Bose is soon finishing "Sonhera Sansar" with his usual speed. Director Kardar who has spared no energy to make "Baghi Sipai" an attractive picture from all sides, is expected to finish his picture during the next month.

Kali Films

"Ashiana" that wonderful Hindusthani picture is now in the editing room and will soon be completed. Director Mukherji's "Modern Lady" is progressing fast by day and night shootings. Other pictures under production are "Mukti Snan" and "Pa Ravritika."

(*Continued from page* 10)

Not satisfied with their infernal methods of sale, some importers have of late become a serious menace to the progress of our film industry. In their unholy anxiety to sell more and more goods from day to day and in their vicious race for supremacy amongst themselves, they allow goods on credit to one and all irrespective of the financial stability of the producer. Immediately the picture in question, for which the credit for raw materials was extended, is completed, there is a court case, an attachment before judgment or an execution against the poor producer who was previously assured that no such unpalatable steps would ever be taken against him.

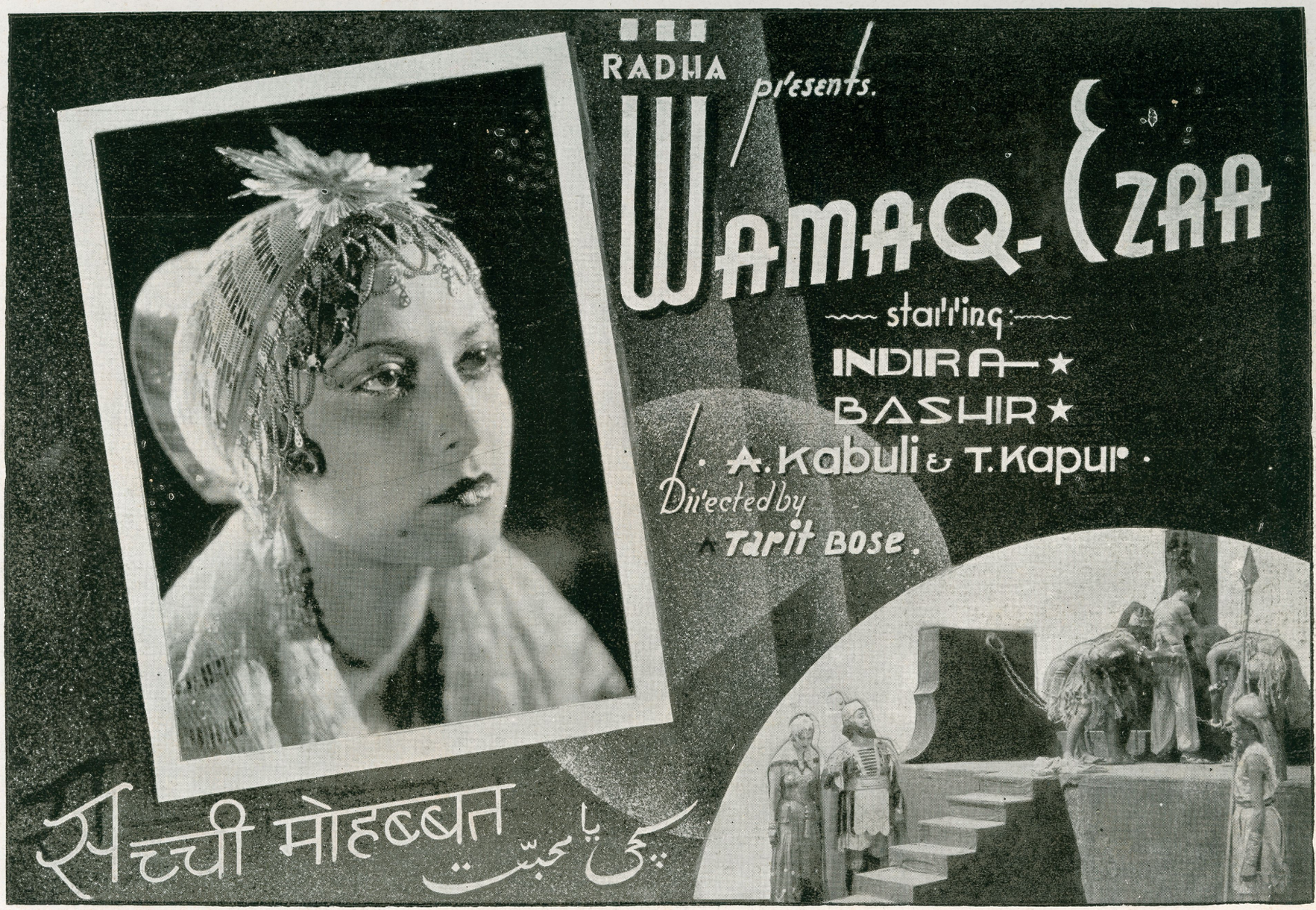
This procedure has become rather common now and very popular with some raw film importers. Some of them have played this dirty trick with several well established studios from which they have earned by lakhs in the past.

Unbusinesslike and shameless demands for money, regardless of the compromising situations created for the suffering producer, have become the order of the day.

How long will this raw film "Racket" go on ? Only as long as our producers allow it by their slavishness.

By the way, if we must tolerate this state of affairs as a necessary evil, then our producers may at least support those importers who have Indian managed organizations. This is their national responsibility. Will they do so ?

Edited and Printed by D. K. PARKER at The New Jack Printing Works, 75, Apollo Street, Fort, Bombay and Published by him for the Proprietors, Parker, Bocarro & Co , from the same place.



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